

A. DANNHÄUSER

Solfège des Solfèges

Translated by

J. H. CORNELL

IN THREE BOOKS

→ Book I — Library Vol. 1289

Book II — Library Vol. 1290

Book III — Library Vol. 1291

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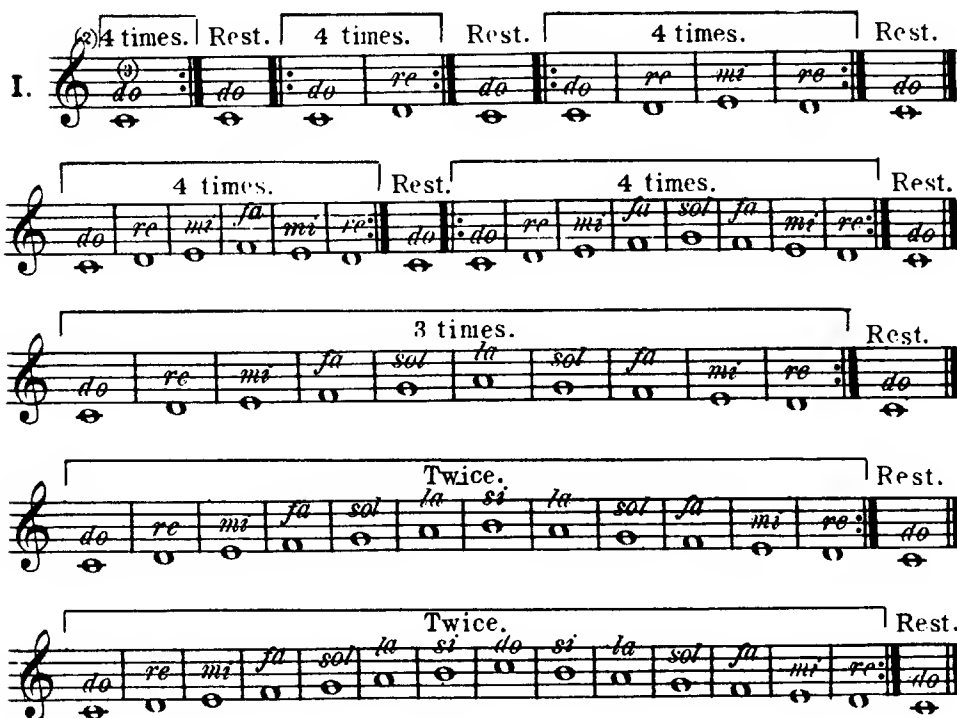
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Preparatory Exercises. For the Intonations.

These exercises are made in order to familiarise the pupil with the intonations, and for sparing him the necessity of solving two difficulties at a time; the duration of the values and the accuracy of the sounds; hence, he will have to practise them exclusively while he is learning the first chapters of principles.

When the pupil shall seize the intonations easily, he will have to practise in beating two, three and four to the measure, counting the beats instead of naming the notes, or of solfeggiating them. For this exercise, he should observe the greatest equality in the duration of each beat. (4)

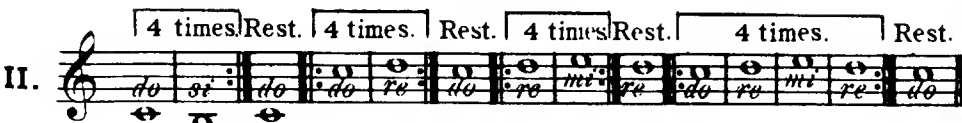
I. 

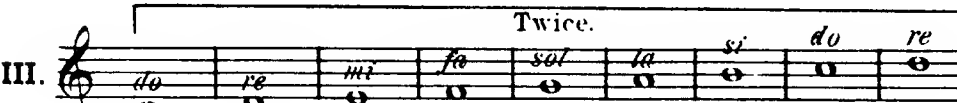
(4) It would even be very important to make use of the Metronome for this work, which ought to be done at different degrees of slowness and of quickness.

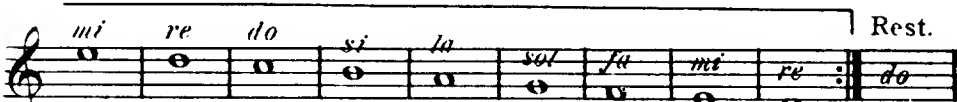
The first labor, made with care, will give great ease to all that shall follow; it belongs, however, to teachers or to mothers of families beginning with young children in this so essential part of the art, to guide them, according to their youthful intelligence.

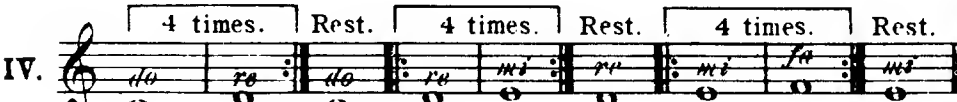
(2) Each exercise should be made as many times as indicated. It would be well that the teacher should execute it alone the first time, letting the pupil repeat it immediately.

(3) Let the pupil hold each note as long as his breath will allow him, without fatigue, and let him rest for a measure, in silence, at all the rests indicated.

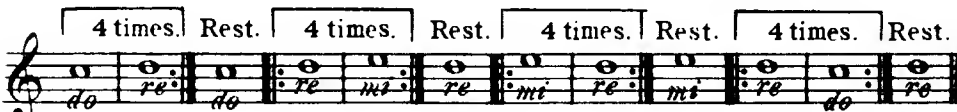
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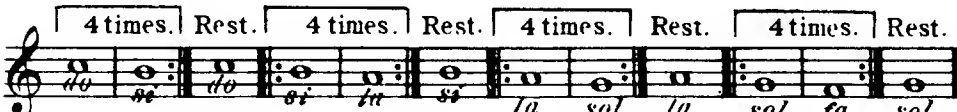
III. 



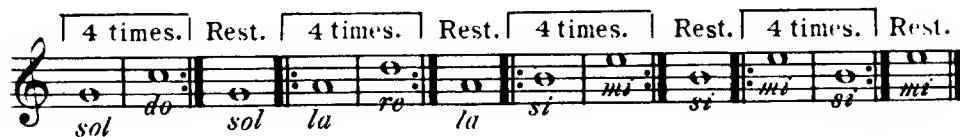
IV. 











VII.

4 times. Rest. 4 times. Rest. 4 times. Rest.

do sol do re la re mi si mi

4 times. Rest. 4 times. Rest. 4 times. Rest. 4 times. Rest.

fa do fa sol sol la la la

4 times. Rest. 4 times. Rest. 4 times. Rest. 4 times. Rest.

re sol re do fu do si mi si la re la

4 times. Rest. 4 times. Rest. Final.

sol do sol fa si fa si do

VIII.

4 times. Rest. 4 times. Rest. 4 times. Rest. 4 times. Rest.

do la do re re mi mi fu fa

4 times. Rest. 4 times. Rest. 4 times. Rest. 4 times. Rest.

sol mi sol sol mi re fu do mi do

4 times. Rest. 4 times. Rest. 4 times. Rest. Final.

st re st la do la sol si sol si do

IX.

4 times. Rest. 4 times. Rest. 4 times. Rest. 4 times. Rest.

do do re re mi mi mi

4 times. Rest. 4 times. Rest. Final.

re re do do si si si do

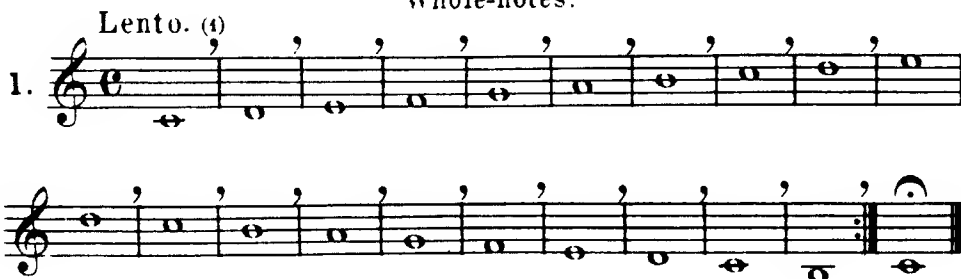
Scale of the tone C(*do*), major mode.

5

Four beats to the measure.

Whole-notes.

1. *Lento.* (4)



Half-notes.

2.



Exercises for intoning the Intervals.

Intervals of Seconds.

3.



Intervals of Thirds ascending and of Seconds descending.

4.



Intervals of Thirds descending and of Seconds ascending.



Intervals of Fourths ascending and of Thirds descending.



Intervals of Fourths descending and of Thirds ascending.



Intervals of Fifths ascending and of Fourths descending.



Intervals of Fifths descending and of Fourths ascending.



Intervals of Sixths ascending and of Fifths descending.



Intervals of Sixths descending and of Fifths ascending.



Intervals of Sevenths ascending
and of Sixths descending.

Intervals of Sevenths descending
and of Sixths ascending.



Intervals of Octaves ascending
and of Sevenths descending.

Intervals of Octaves descending
and of Sevenths ascending.



Summary of the Intervals.



Lessons

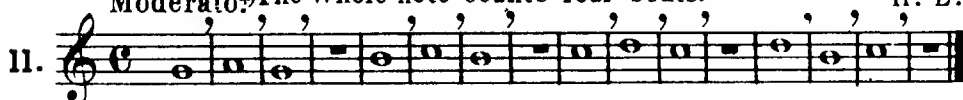
for the different note-values and the different kinds of measure.

Lessons with Whole-notes and Whole-note rests.

The rest is the silence of the Whole-note.

Moderato. The Whole-note counts four beats.

H. L.



Moderato.

H. L.



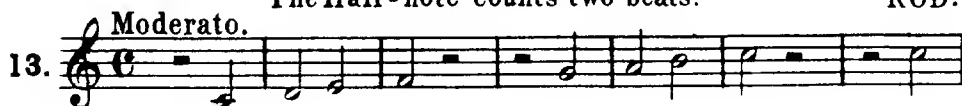
Lessons with Half-notes and Half-note rests.

The half-note rest is the silence of the half-note.

The Half-note counts two beats.

ROD.

Moderato.



*) For all the elementary lessons, the movement "Moderato" with 4 beats ought always to be metronomed 100 or 104 for each beat, or quarter-note.

14. Moderato. ROD.

14. Moderato. ROD.

15. Moderato. H. L.

15. Moderato. H. L.

16. Moderato. H. L.

16. Moderato. H. L.

17. Moderato. H. L.

17. Moderato. H. L.



Lessons with Whole-notes and Half-notes.

18. *Moderato.* H. L.

19. *Moderato.* G. C.

20. *Moderato.* H. L.

21. *Moderato.* H. L.

Lessons with Quarter- notes and their rests.
 The Quarter-note rest is the silence of the Quarter-note.
 The Quarter-note counts one beat.

22. *Moderato.* H. L.

Lesson with Quarter-notes and one Quarter-note rest at the first beat.
 23. *Moderato.* H. L.

Lesson with Quarter-notes and one Quarter-note rest at the second beat.
 24. *Moderato.* H. L.

Lesson with Quarter-notes and one Quarter-note rest at the third beat.
 25. *Moderato.* H. L.

Lesson with Quarter-notes and one Quarter-note rest at the fourth beat.
 26. *Moderato.* H. L.

Lesson with Quarter-notes and one Quarter-note
rest at the second and the fourth beat.

11

27. Moderato. H. L.

Lesson with Quarter-notes and one Quarter-note
rest at the first and the third beat.

28. Moderato. H. L.

Lesson with Quarter-notes and one Quarter-note
rest at the second and the third beat.

29. Moderato. H. L.

Lesson with Quarter-notes and one Quarter-note
rest at the first and the fourth beat.

30. Moderato.

31. Moderato. ROD. 1st Repetition.

2nd Repetition

Lessons with Half-notes and Quarter-notes.

32. *Moderato.* , H.L.

33. *Moderato.* , G.C.

Return. *Fine.* *Return.*

34. *Moderato.* , H.L.

Lessons with Whole-notes, Half-notes and Quarter-notes.

35. *Moderato.* ,

Moderato. ROD.

36. Musical notation for exercise 36, Moderato, featuring eighth notes and rests. The exercise consists of four staves of music in 2/4 time, with a key signature of one flat (B-flat). The notation includes various eighth notes, eighth-note rests, and quarter notes, with some notes marked with accents.

Lessons with Eighth-notes and Eighth-note rests.

The Eighth-note rest is the silence of the Eighth-note.

Two Eighth-notes to a beat, or one Eighth-note and its rest.

Adagio (♩ = 69)

H. L.

37. Musical notation for exercise 37, Adagio, featuring eighth notes and rests. The exercise consists of four staves of music in 2/4 time, with a key signature of one flat (B-flat). The notation includes various eighth notes, eighth-note rests, and quarter notes, with some notes marked with accents. The exercise ends with a double bar line and a repeat sign.

Adagio. (♩ = 69)

H. L.

38. Musical notation for exercise 38, Adagio, featuring eighth notes and rests. The exercise consists of four staves of music in 2/4 time, with a key signature of one flat (B-flat). The notation includes various eighth notes, eighth-note rests, and quarter notes, with some notes marked with accents. The exercise ends with a double bar line and a repeat sign.

Andante. (♩ = 80)

R O D.



Lesson with Half-notes and Eighth-notes.

Andante. (♩ = 76)

R O D.



Lesson with Quarter-notes and Eighth-notes.

Moderato assai. (♩ = 80)

H. L.



Lesson with Half - notes, Quarter-notes, and Eighth-notes.

Andante. (♩ = 80)

G. C.



Lesson with Whole-notes, Half-notes, Quarter-notes and Eighth-notes.

Moderato. (♩ = 88)

ROD.

Lessons for $\frac{3}{4}$ measure.

One dotted Half-note to the measure, one Quarter-note to each beat.

The dotted Half note counts three beats.

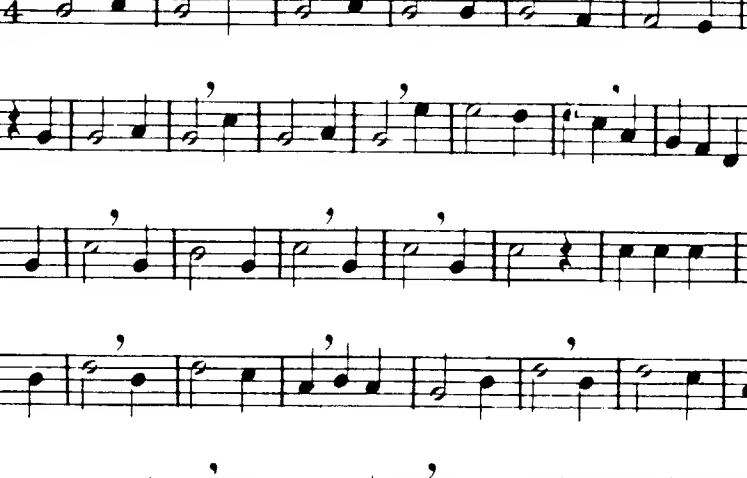
Moderato. (♩ = 88)



16 The Half-note counts two beats and the Quarter-note one beat.
Moderato. ($\text{♩} = 88$)

Moderato. (♩ = 88)

H. I.

45. 

Fine.

Moderato. ($\text{♩} = 88$)

ROD.

46. 

Moderato. (♩ = 88)

ROD.

47. *mod. fast. (♩ = 132)* ROD.

Moderato. (♩ = 88)

H. I.

48.

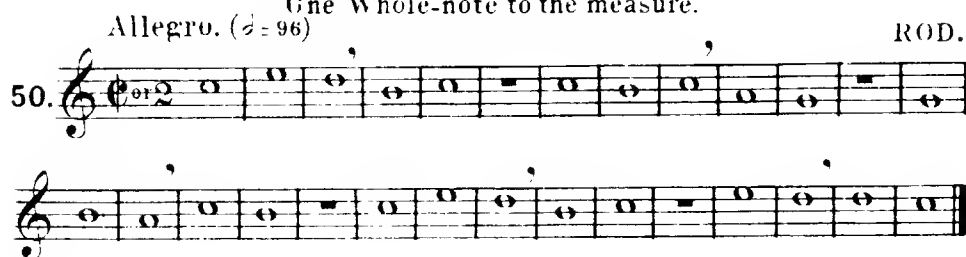


Two Eighth- notes to one beat.



Lessons for the 3/2 measure, or C

One Whole-note to the measure.



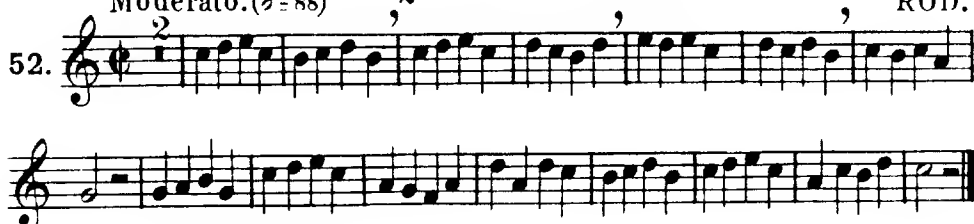
One Half-note to a beat.

Allegro ($\text{♩} = 92$)

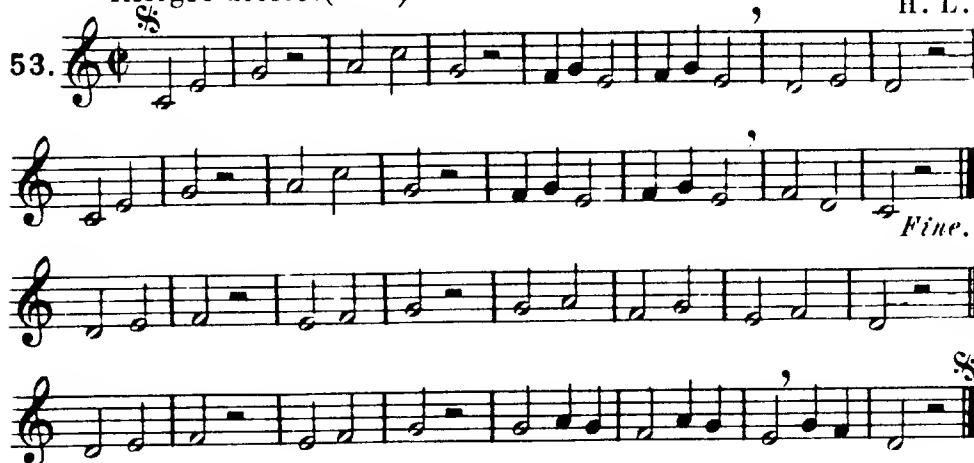
ROD.

Moderato. ($\text{♩} = 88$) Two Quarter notes to a beat.

ROD.

Allegro deciso. ($\text{♩} = 92$)

H. L.

Allegro. ($\text{♩} = 92$)

ROD.



The preceding lesson reduced to Quarter-notes.
Allegretto moderato. (♩ = 84)

19

R O D.



The preceding lesson reduced to Eighth-notes.
Moderato. (♩ = 76)

R O D.



Moderato. (♩ = 76)

R O D.



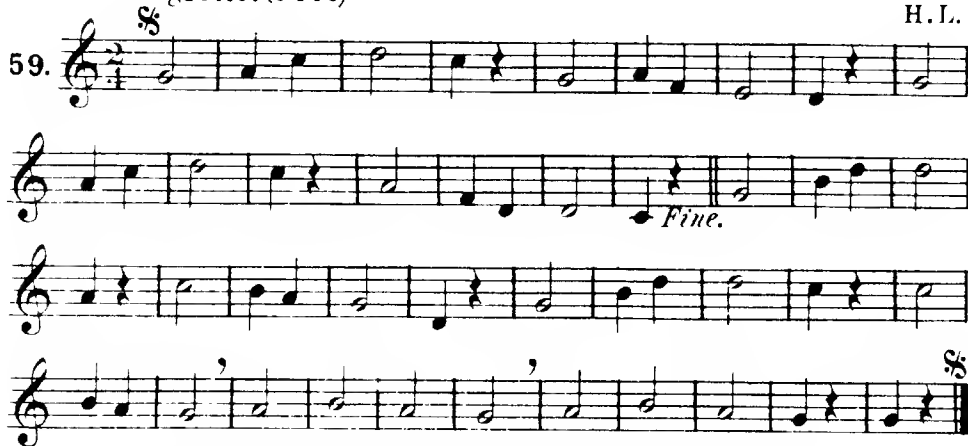
Allegro moderato. (♩ = 76)

G. C.



A Half-note to the whole measure, a Quarter-note to a beat.
 Allegretto. ($\bullet = 92$)

H. L.



A Quarter-note or two Eighth-notes to the beat.
 Andantino. ($\bullet = 70$)

H. L.



Nº 31 reduced to Eighth-notes.
 Moderato. ($\bullet = 80$)

ROD.



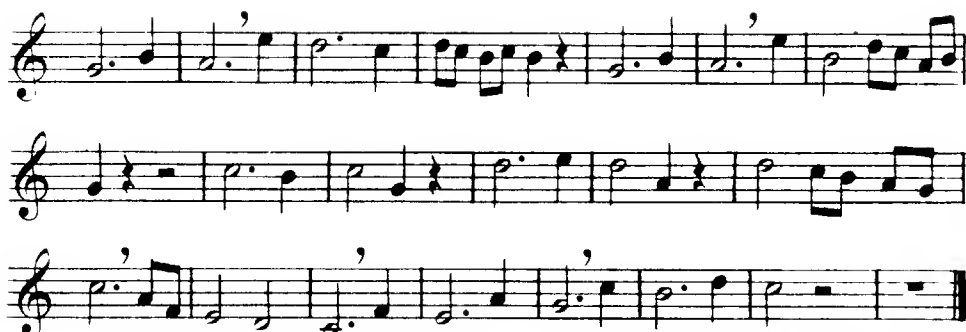
Lessons for the use of dotted notes in C and $\frac{3}{4}$ measures.

The dotted Half-note counts three beats in $\frac{3}{4}$ measure.

Andantino. ($\bullet = 88$)

G. C.





The dotted Half-note counts a beat and a half in C measure.
Moderato. ($\text{♩} = 80$)

ROD.



Reduction of the precedin^g Lesson.

A dotted Quarter-note counts three quarters of a beat in $\frac{3}{2}$ (C) measure.
Andante. ($\text{♩} = 60$)

ROD.



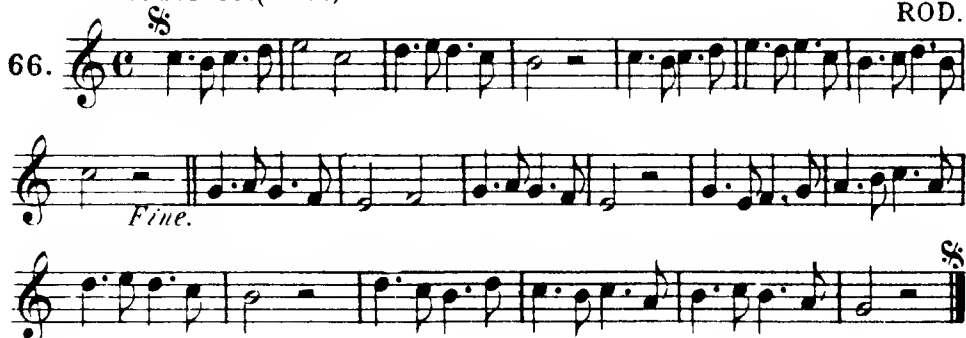
A dotted Quarter-note counts one beat and a half in $\frac{4}{4}$ (C) measure.
Moderato. ($\text{♩} = 72$)

G. C.



Moderato. ($\text{♩} = 80$)

ROD.

66. 

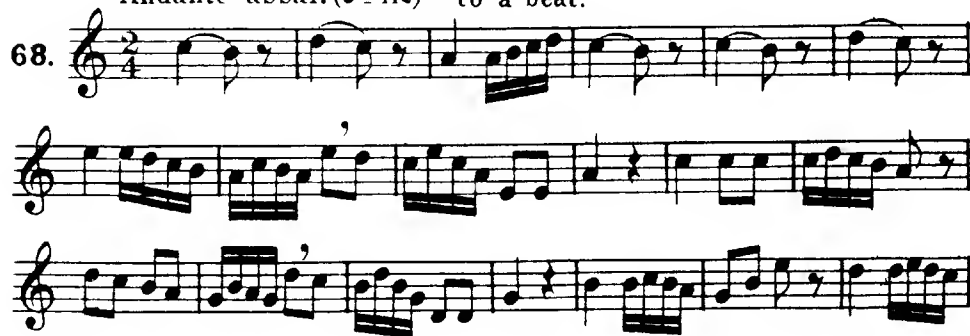
Lesson with Sixteenths.

Andante. ($\text{♩} = 63$) Four sixteenths for one beat.

H. L.

67. 

One Quarter - note, or two Eighth - notes, or four Sixteenth notes
Andante assai. ($\text{♩} = 112$) to a beat.

68. 



Moderato. (♩ = 76) Reduction of lesson 66.

ROD.



Andante. (♩ = 120)

G. C.



Lessons for 38 measure.

One Eighth-note to one beat, one Quarter-note to two beats,
the dotted Quarter-note to the whole measure.

Andantino. (♩ = 132)

H. L.



Andante assai. (♩ = 100)

G. C.

72.

Lessons for 68 measure.

A dotted Quarter - note, or three Eighth - notes, to one beat.

Andantino. (♩ = 54)

H. L.

73.

Moderato. (♩ = 60)

H. L.

74.

A Quarter-note and an Eighth-note to a beat.

Andantino. (♩ = 54)

G. C.

75.

Lessons with Triplets.

Moderato. (♩ = 92)

G. C.

76.

Andantino. (♩ = 120)

ROD.

77. 

Adagio. (♩ = 52)

G.C.

78. 

Lesson for the regular Syncope with Half-notes.

27

Allegro. (♩ = 92)

G. C.

79.

Lesson for the regular Syncope with Quarter-notes.

Moderato. (♩ = 96)

G. C.

80.

Lesson for the regular Syncope with Eighth-notes.

Moderato. (♩ = 80)

G. C.

81.

Moderato. (♩ = 92) Lessons for the irregular Syncope.

H. L.

82.

Moderato. (♩ = 92)

H. L.

83.



Exercise for the study of the first sharp on Fa.
Moderato. (♩ = 96)



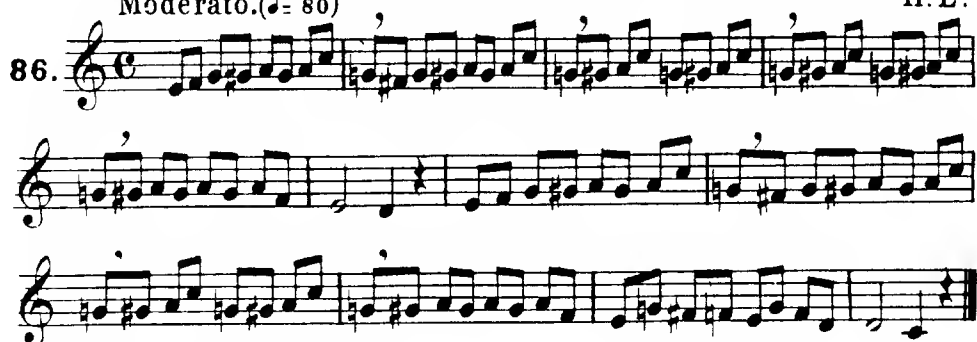
Exercise for the study of Fa sharp and Do sharp.
Andantino. (♩ = 80)



30 Exercise for the study of three sharps: Fa, Do and Sol.

Moderato. (♩ = 80)

H. L.



Exercise for the study of four sharps: Fa, Do, Sol and Re.

Andante. (♩ = 72)

H. L.



Exercise for the study of five sharps: Fa, Do, Sol, Re and La.

Moderato (♩ = 68)

H. L.



Moderato. (♩ = 92)

ROD.

89. 

Allegretto moderato. (♩ = 112)

HASSE.

90. 

Moderato. (♩ = 76)

ROD.

91.

Moderato. (♩ = 76)

ROD.

92.



Moderato. (♩ = 92) G.C.



Exercise for intoning Si flat.

94. *Andante.* (♩ = 112) H. L.

Fine.

Exercise for intoning Si flat and Mi flat.

95. *Andantino.* (♩ = 76) H. L.

Exercise for intoning the three flats; Si, Mi and La.

96. *Andantino.* (♩ = 76) H. L.

Exercise for intoning the four flats; Si, Mi, La and Re.

35

Moderato. (♩ = 92)

H. L.



Lesson in the major mode of Do, with the first four accidental flats.

Moderato (♩ = 92),

G. C.



Chromatic Scale in Do, major mode.

Lento. (♩ = 60)



Scale of the tone La, minor mode.

Parallel of the scale of Do, major mode.

100. Lento. (♩ = 60)

Lessons in the minor mode of La.

101. Moderato (♩ = 76) H. L.

102. Moderato. (♩ = 80) ROD.

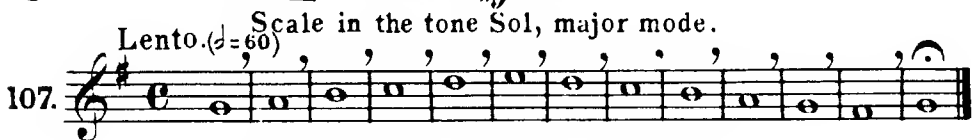
103. Moderato. (♩ = 72) ROD.

Reduction of the 103d lesson.

104. Più lento. (♩ = 60) ROD.

Stesso tempo.

ROD.



Lessons of the major mode of Sol.



Moderato (♩ = 104)

H. L.

109. 

f *p* *Fine. f* *mf* *p* *poco a poco cresc.*

Allegro. (♩ = 132)

ROD.

110. 

mf *f* *mf* *mf* *mf* *un poco cresc.*

Allegro moderato. (♩ = 120)

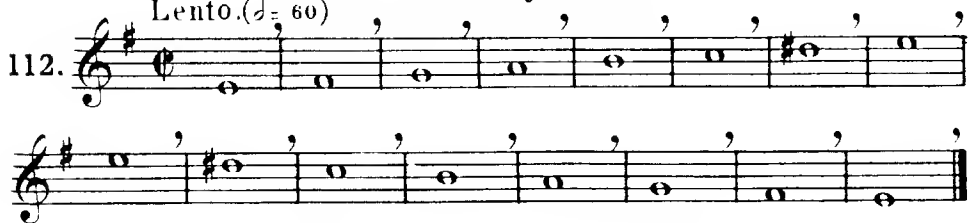
39

ROD.

111. 

Scale of the tone Mi, minor mode.
Parallel of Sol, major mode.

Lento. (♩ = 60)

112. 

Lessons in the minor mode of Mi.

♩ Moderato. (♩ = 104)

H. L.

113. 

Andantino. (♩ = 116)

H. L.

114. 

Moderato. (♩ = 80)

ROD.

115. 

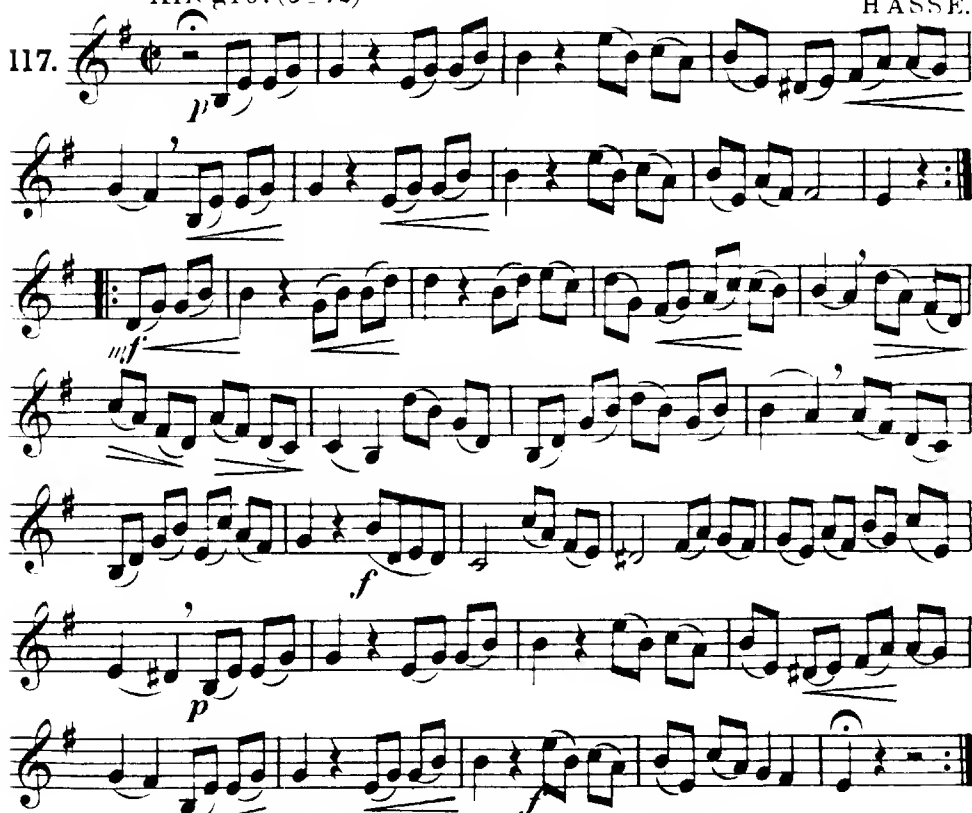
Andante. (♩ = 80)

LÉO.

116. 

Allegro. ($\text{♩} = 72$)

HASSE.

Scale of the tone Fa, major mode.
Lento ($\text{♩} = 60$)

Lessons in the major mode of Fa.

Moderato. ($\text{♩} = 100$)

H. L.



120. *Andantino.* (♩ = 58) H. L.

Fine. f
f *dimin.*

121. *Moderato.* (♩ = 96) ROD.

mf *f* *sf* *sf* *p* *mf* *cresc.*

122. *Allegro moderato.* (♩ = 112) ROD.

f *well rhythimized.* *cresc.*

Musical score for piano, featuring 11 staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and dynamic markings like *p*, *f*, *mf*, and *cresc.*. It also includes performance instructions like *Tempo I.* and *un poco riten.*.

Scale of the tone Re, minor mode.
Parallel of Fa, major mode.

123. Lento. ($\text{♩} = 80$)

Lessons in the minor mode of Re.

124. Andantino. ($\text{♩} = 84$) H. L.

125. Moderato. ($\text{♩} = 126$) ROD.

126. ss Andantino. ($\text{♩} = 108$) H. L.



Scale of the tone Re, major mode.

129. Lento. (♩ = 60)

Lessons in the major mode of Re.

130. Allegretto. (♩ = 116) H.L.

131. Andantino. (♩ = 72) ROD.



Scale of the tone Si, minor mode.
Parallel of Re, major mode.

134. Lento ($\text{♩} = 60$)

135. Lessons in the minor mode of Si. H.L.

Moderato. ($\text{♩} = 100$)

mf *cresc.* *f*

f *p*

poco a poco cresc.

f *cresc.*

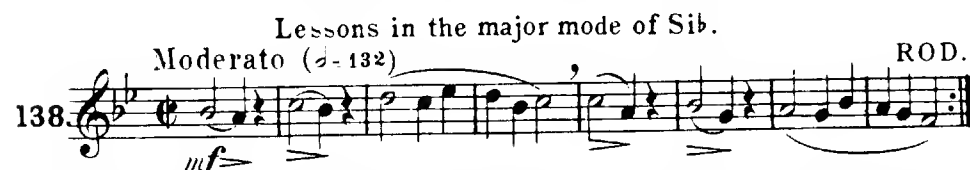
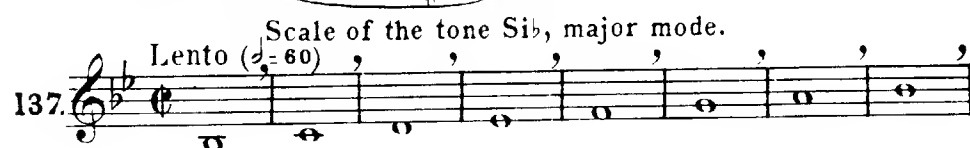
a tempo.

f *poco rall.*

p

136. Allegro risoluto. ($\text{♩} = 96$) ROD.

mf *f* *mf*



Andantino. (♩ = 88)

H.L.

140. *dolce.*

Andantino. (♩ = 56)

H.L.

141. *p*

Allegro moderato. (♩ = 100)

ROD.

142. *f*

Scale of the tone Sol, minor mode.

Parallel of Sib, major mode.

Lento. (♩ = 60)

143.

Moderato. (♩ = 108)

H. L.

144. *mf* *p* *p*

Allegretto. (♩ = 138)

H. L.

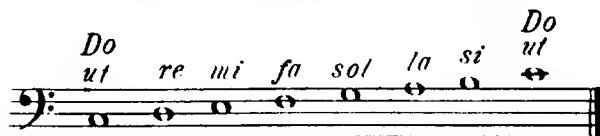
145. *p* *f* *p* *Fine. mf* *p* *cresc.*

Poco lento (♩ = 88)

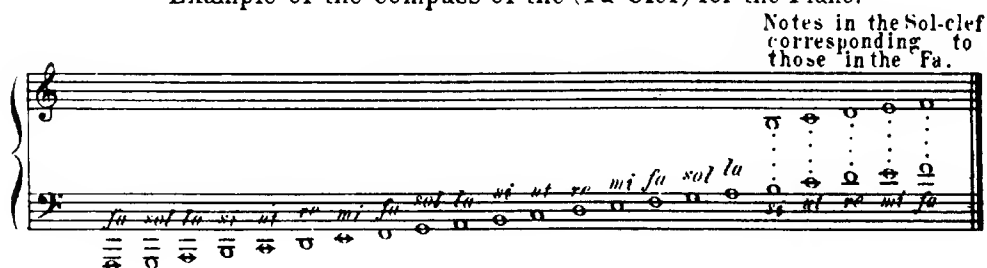
LÉO.

146. *p* *f* *f* *p* *mf un poco cresc.* *f* *p* *cresc.* *p cresc.* *f*

Of the Fa-Clef (Bass-Clef.)



Example of the compass of the (Fa-Clef) for the Piano.

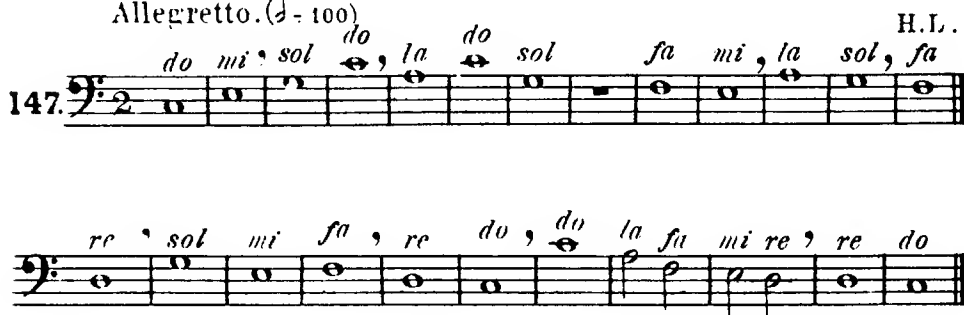


Exercise in the compass of the Soprano Voice. *)

Cause the notes to be named and let them afterwards be solfeggiated if it be thought necessary; in which case let the time be counted by beating two to the measure.



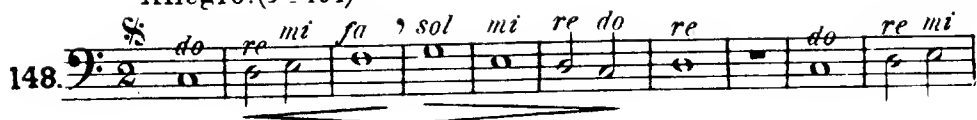
Allegretto. (♩ = 100)



*) Soprano or Contralto voices (women or children) executing music written in the Fa-clef, will sound it an Octave above the notation.

Allegro. (♩ = 104)

H. L.



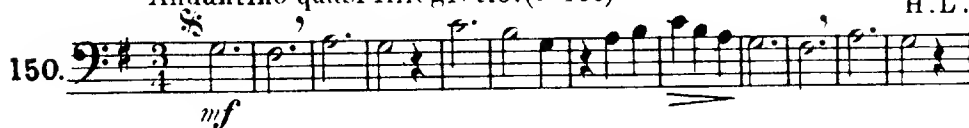
Allegro moderato. (♩ = 76)

H. L.



Andantino quasi Allegretto. (♩ = 80)

H. L.



Moderato. (♩ = 100)

H. L.



Andantino. (♩ = 92)

152.

p *p* *p* *Fine. f*

p

Allegro moderato. (♩ = 120)

153.

f *f* *Fine.*

mf

Andantino. (♩ = 92)

154.

mf *f* *mf* *well tied.* *mf*

Moderato (♩ = 104)

155.

p



Moderato. (♩ = 96)

G.C.



Moderato. (♩ = 60)

H.L.



Andante sostenuto. (♩ = 80)

G. C.

158. *mf* *cresc.* *mf*

Allegro moderato. (♩ = 109)

H. L.

159. *p* *f* *p* *cresc.* *fz* *cresc.* *fz* *dim.* *p* *f* *p* *fz* *dimin.* *p* *morendo.*

Allegro. (♩ = 100)

L É O.

160. *f* *mf*



Waltz movement. (♩ = 152)

H.L.



Andante ma non troppo. (♩ = 60)

H. L.

162. 

Allegretto (♩ = 108)

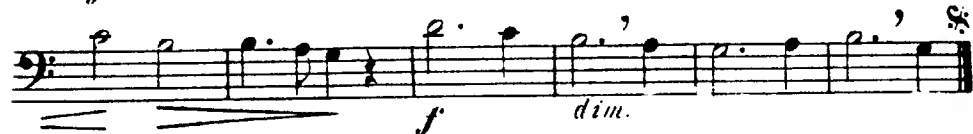
H. L.

163. 

Moderato. (♩ = 112)

H. L.

164. 



Allegret. (♩ = 138)

H. L.



Moderato. (♩ = 112)

ROD.

166. *mf*

Doloroso. (♩ = 72)

H. L.

167. *dolce ed espress.* *dolce*

p *dolce* *morendo*

Allegro (♩ = 96)

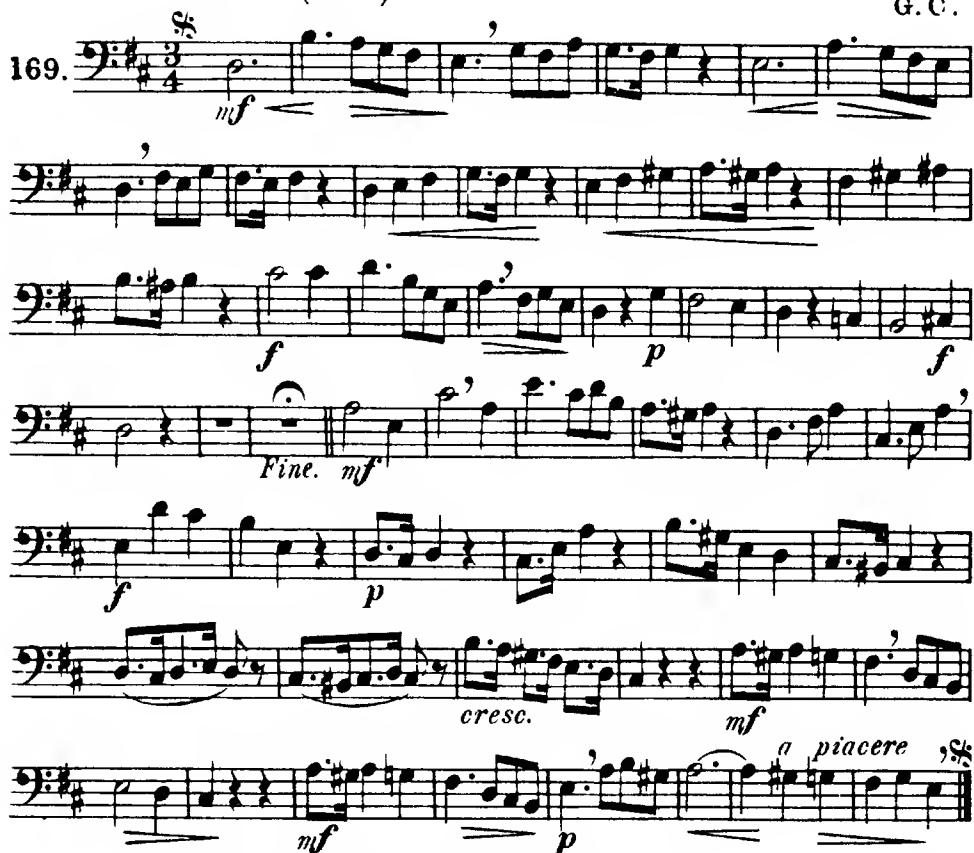
ROD.

168. 

mf *cresc.* *cresc.* *f* *Fine.* *cresc.* *f* *f* *cresc.* *f*

Andante. (♩ = 92)

G. C.

169. 

mf

f *p* *f*

Fine. mf

f *p*

cresc. *mf*

mf *p* *a piacere* *mf*

Allegro moderato. (♩ = 112)

H. L.

170. 

p

p *f* *mf*

p

cresc. *f* *ff*

p *mf*
cresc.
cresc. f *p*
cresc. *dimin.* *p*
p *f*
p *dimin.*

Allegro moderato. (♩ = 96)

ROD.

171.

mf *f* *mf*
cresc.

musical notation for a bass line, page 64. The notation includes various rhythmic patterns, slurs, and dynamic markings. The first staff has a double bar line. The second staff has a double bar line. The third staff has a double bar line. The fourth staff has a double bar line. The fifth staff has a double bar line. The sixth staff has a double bar line. The seventh staff has a double bar line. The eighth staff has a double bar line. The ninth staff has a double bar line.

mf

cresc. *f*